

# WEIDT'S ELEMENTARY STUDIES for MANDOLIN BANJO AND GUITAR

A PRACTICAL  
METHOD  
FOR CLASS  
AND PRIVATE  
INSTRUCTION

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165 TREMONT STREET

H.C. Whorf

Separate copies of this CHART printed on extra heavy paper can be obtained at 25 cents each.

# Jacobs' Combination Tuning Chart for the Mandolin, Banjo and Guitar.

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All the Notes (Chromatic Scale) on the Piano from the lowest open string on the Guitar to the highest open string on the Mandolin.

PIANO

PIANO KEYBOARD.

The thirteen notes on this Piano staff represent ALL the open strings on the Mandolin, Mandola, Banjo and Guitar.

PIANO

MANDOLIN

BANJO

GUITAR

1 2 3 4 5 6 7 8 9 10 11 12 13

4th or G Strings. 3rd or D Strings. 2nd or A Strings. 1st or E Strings.

4th or G Strings. 3rd or D Strings. 2nd or A Strings. 1st or E Strings.

4th or A String. 3rd or E String. 2nd or G# String. 1st or B String. 5th or E String.

6th or E String. 5th or A String. 4th or D String. 3rd or G String. 2nd or B String. 1st or E String.

## Diagram of the Banjo Fingerboard.

Open Strings. NUT. Fret 1 Fret 2 Fret 3 Fret 4 Fret 5 Fret 6 Fret 7 Fret 8 Fret 9 Fret 10 Fret 11 Fret 12

B or 1st String. B B# or C C# or Db D D# or Eb E E# or F F# or Gb G G# or Ab A A# or Bb B

G# or 2nd String. G# A A# or Bb B B# or C C# or Db D D# or Eb E E# or F F# or Gb G G# or Ab

E or 3rd String. E E# or F F# or Gb G G# or Ab A A# or Bb B B# or C C# or Db D D# or Eb E

A or 4th String. A A# or Bb B B# or C C# or Db D D# or Eb E E# or F F# or Gb G G# or Ab A

The short E or 5th string is never pressed down to the fingerboard to produce other tones but is always played open.

E or 5th String.

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# Weidt's Elementary Studies for Banjo.

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## Kinky Koons.

CAKE WALK.

A. J. WEIDT.

Introduction.

1st BANJO.

2nd BANJO.

Count 4 - 1-2-3-4- 1-2-3-4- *mf* 1-2-3-4-

*mf* *ff*

1. 2. 6 Pos. - - - 1-2-3-4- 6 Pos. - - - 1-2-3-4- 5 Pos. - - - 1-2-3-4- 1. 2. last time. 8 Pos. *D.S.*

## Bright Eyes Gavotte.

A.J. WEIDT

*Tune Bass to B.*

1<sup>st</sup> BANJO. *mf*  
Count - 4 - 1 - 2 - 3 - 4 -

2<sup>nd</sup> BANJO. *Tune Bass to A.*

Book 5.



First system of musical notation for Banjo. The key signature is two sharps (F# and C#). The music is written on a single staff. It begins with a treble clef and a key signature of two sharps. The notation includes various musical symbols such as notes, rests, and dynamic markings. A crescendo hairpin is present. The dynamic marking *ff rit.* is followed by a sequence of notes with fingerings 1, 2, 3, and 4. The tempo marking *a tempo* is followed by a dynamic marking *f*.

Second system of musical notation for Banjo. The key signature is two sharps (F# and C#). The music is written on a single staff. It begins with a treble clef and a key signature of two sharps. The notation includes various musical symbols such as notes, rests, and dynamic markings. A crescendo hairpin is present. The dynamic marking *ff rit.* is followed by a sequence of notes with fingerings 1, 2, 3, and 4. The tempo marking *a tempo* is followed by a dynamic marking *f*. The system concludes with the word *Fine.*

TRIO. Third system of musical notation for Banjo. The key signature is two sharps (F# and C#). The music is written on a single staff. It begins with a treble clef and a key signature of two sharps. The notation includes various musical symbols such as notes, rests, and dynamic markings. A crescendo hairpin is present. The dynamic marking *p* is followed by a sequence of notes with fingerings 3 and 2. The tempo marking *a tempo* is followed by a dynamic marking *f*.

Fourth system of musical notation for Banjo. The key signature is two sharps (F# and C#). The music is written on a single staff. It begins with a treble clef and a key signature of two sharps. The notation includes various musical symbols such as notes, rests, and dynamic markings. A crescendo hairpin is present. The dynamic marking *mf* is followed by a sequence of notes with fingerings 3 and 2. The tempo marking *a tempo* is followed by a dynamic marking *f*.

Fifth system of musical notation for Banjo. The key signature is two sharps (F# and C#). The music is written on a single staff. It begins with a treble clef and a key signature of two sharps. The notation includes various musical symbols such as notes, rests, and dynamic markings. A crescendo hairpin is present. The dynamic marking *p* is followed by a sequence of notes with fingerings 3 and 2. The tempo marking *a tempo* is followed by a dynamic marking *f*.

Sixth system of musical notation for Banjo. The key signature is two sharps (F# and C#). The music is written on a single staff. It begins with a treble clef and a key signature of two sharps. The notation includes various musical symbols such as notes, rests, and dynamic markings. A crescendo hairpin is present. The dynamic marking *mf* is followed by a sequence of notes with fingerings 1, 2, 3, and 4. The tempo marking *rall.* is followed by a dynamic marking *D.C. al Fine.*

## MARCH and TWO-STEP

Arr. by A. J. WEIDT.

Book 5.

TRIO.



*For Private  
Study only.*

## EXERCISES INTRODUCING THE SLUR.

**1. Moderato.**

\* Produced thus: Pick the first note in the usual manner but obtain the second note by pulling the finger used to make the first note sideways off the string, thus vibrating it again and producing the tone desired. See foot note regarding the slur in Book 2, page 4.

**2.**

\* The first note is made in the usual manner; the second note is produced by placing the proper finger of the left hand down with sufficient force to vibrate the string. The finger should remain on the first note (unless an open string) until the second note has been played.

**3.**

**4.**

\* The Double Slur is produced thus: Make the first note in the usual manner; obtain the second by placing the proper finger of the left hand down with sufficient force to vibrate the string; the third is produced by pulling the finger used to make the second note sideways off the string. Unless the first note is an open string the finger should remain down until all three notes have been played.

**5. Allegro.**

**6. Moderato.**

For Private  
Study only.

## EXERCISES ON TECHNIQUE AND VELOCITY.

The following exercises should be played slowly at first and in perfect time and their practice continued until they can be performed evenly and with distinctness in a quick tempo.

1. *Exercise 1: Treble clef, 2/4 time, key of D major. Features eighth and sixteenth notes with fingerings 1-4. Ends with a double bar line and a final note.*

2. *Exercise 2: Treble clef, 2/4 time, key of D major. Features eighth and sixteenth notes with fingerings 1-4. Ends with a double bar line and a final note.*

3. *Exercise 3: Treble clef, 2/4 time, key of D major. Features eighth and sixteenth notes with fingerings 1-4. Ends with a double bar line and a final note.*

4. *Exercise 4: Treble clef, 2/4 time, key of D major. Features eighth and sixteenth notes with fingerings 1-4. Includes a '7 Pos.' marking. Ends with a double bar line and a final note.*

5. *Exercise 5: Treble clef, 2/4 time, key of D major. Features eighth and sixteenth notes with fingerings 1-4. Ends with a double bar line and a final note.*

6. *Exercise 6: Treble clef, 2/4 time, key of D major. Features eighth and sixteenth notes with fingerings 1-4. Ends with a double bar line and a final note.*

7. *Exercise 7: Treble clef, 2/4 time, key of D major. Features eighth and sixteenth notes with fingerings 1-4. Includes '6 Pos.', '7 Pos.', and '9 Pos.' markings. Ends with a double bar line and a final note.*

8. *Exercise 8: Treble clef, 2/4 time, key of D major. Features eighth and sixteenth notes with fingerings 1-4. Includes a 'loco' marking. Ends with a double bar line and a final note.*

9. *Exercise 9: Treble clef, 2/4 time, key of D major. Features eighth and sixteenth notes with fingerings 1-4. Ends with a double bar line and a final note.*

10. *Exercise 10: Treble clef, 2/4 time, key of D major. Features eighth and sixteenth notes with fingerings 1-4. Ends with a double bar line and a final note.*

# MANDOLIN AND BANJO ORCHESTRA MUSIC

165 TREMONT STREET  
BOSTON, MASS.